

# RECORDS <sup>OF</sup> THE PAST

VOL. II



PART XII

DECEMBER, 1903



## ORIENTAL AND CLASSICAL ARCHAEOLOGY IN THE UNITED STATES NATIONAL MUSEUM

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THE COLLECTION of Oriental and Classical Antiquities at the United States National Museum is officially divided into the "Division of Historic Archaeology" and the "Division of Historic Religions." The qualification "historic" is to limit the collection to those peoples who played a part in the history and progress of civilization. Both divisions form a part of the "Department of Anthropology."

The Division of Historic Archaeology occupies the 2 alcoves west of the Rotunda. The visitor's eye is attracted to them by the colossal composite figures of the human-headed winged lion and bull which guard the entrance to these compartments, as they ever guarded the entrances to the palaces of the Assyrian Kings, and which are connected by some scholars with the composite beings seen by the Prophet Ezekiel in his vision of the "chariot," [*Ezekiel* 1]; compare also the "four living creatures" in *Revelation* v., 14; vi., 1. Inside are installed the collections of Biblical, Assyro-Babylonian, Egyptian and Hittite antiquities.

The collection of Biblical antiquities includes a large relief map, with some specimens of the geology and flora of Palestine; casts of the monuments found on Palestinian soil, as the Moabite stone, the Siloam inscription [See RECORDS OF THE PAST, vol. I, p. 61 and p. 32], etc.; a collection of the musical instru-

ments mentioned in the Bible; a series of coins of Bible lands; a collection of the precious stones mentioned in the Bible, and objects belonging to modern life in the Orient, which serve to explain and illustrate many allusions in the Bible, such as goatskin waterbag, millstones, sling, *Kohl*, etc. The Bible itself is represented by a collection of facsimiles of manuscripts, and old and rare editions of the original texts, as well as by copies of the most important ancient and modern translations.

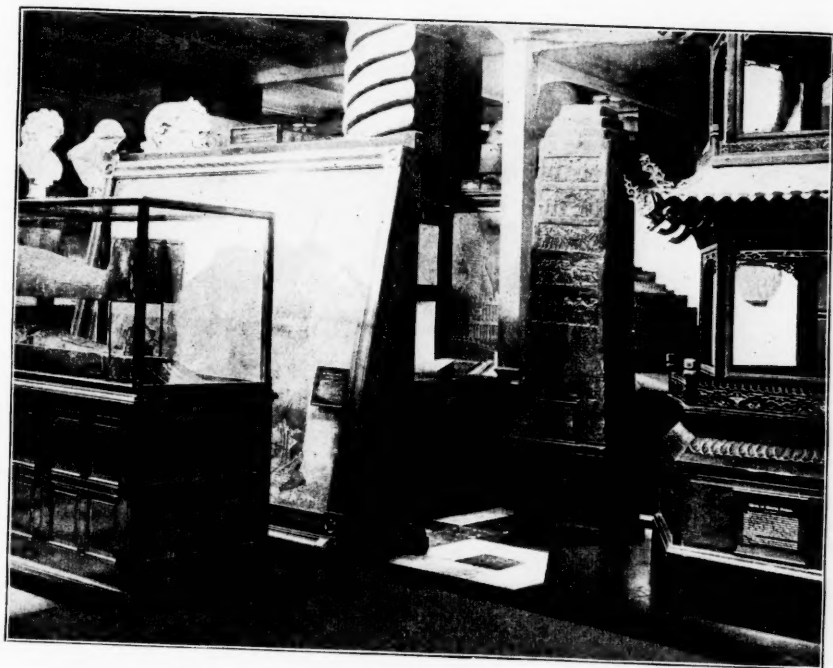
Of the Assyro-Babylonian objects may be mentioned, besides the composite figures referred to above, the two figures of the ancient architect-king Gudea from Tellô, the Black Obelisk of Shalmaneser II, the stele of Sargon II, found in Cyprus, Deluge tablets, a model of a Temple Tower of Babel, made at the Museum after the descriptions of the Temple Tower of Borsippa, and a series of bas-reliefs, representing winged figures before the "sacred tree," scenes from life of Ashurbanipal, Assyrian warriors, etc. Important for the study of the art, customs and religious ideas and practices of Mesopotamia is a collection of about 100 original seals and upward of 300 casts of such, varying in date from about 4000 B. C. down to the Persian period.

Among the Egyptian antiquities, those connected with the funeral rites obviously form the principal part. There is a stately mummy well preserved in its original case. There are 6 finely wrought coffins, presented by the Egyptian Government, besides funerary boxes, jars, scarabæi, *uthabto* figurines, a series of squeezes from the tomb of Taia; *facsimiles* of Ani's and Anhai's papyri of the *Book of the Dead*, etc. But also other objects, bearing on the religion, culture and history of the land of the Pharos are not lacking. There are specimens of the geology and flora of Egypt, casts of the statues and busts of some of the chief divinities and of the great historic rulers, such as Chephren, the builder of the second largest pyramid; Amenophis II, Seti and his great son, Rameses II; Tirhakah and others. A small collection of Græco-Egyptian papyri afford a glimpse into the life and history of Egypt during the Græco-Roman period. There are also the replicas of the *Rosetta Stone* [see RECORDS OF THE PAST, Vol. I., p. 91], which gave the key to the decipherment of the hieroglyphics, and the Canopus Decree.

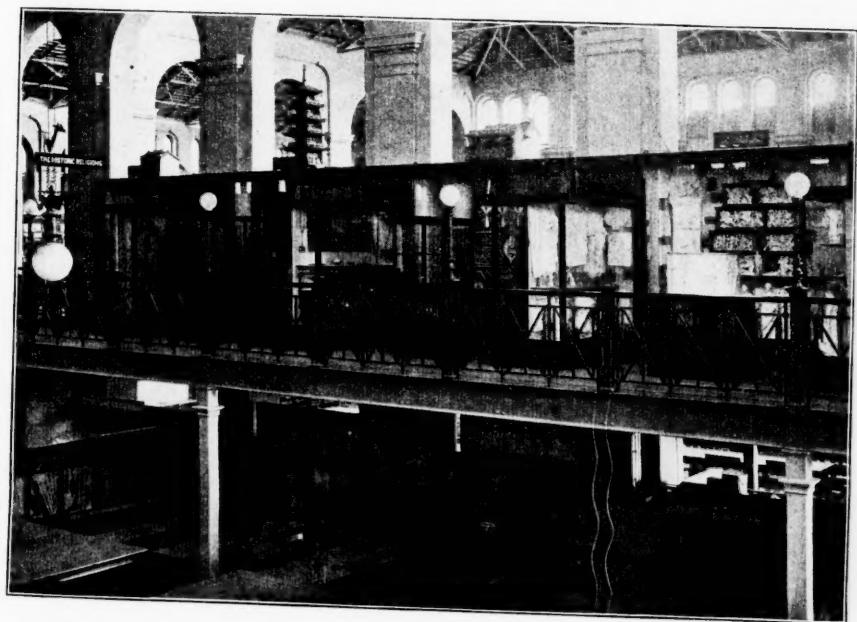
The monuments found in Asia Minor and North Syria, and in part attributed to the Hittites, include, besides various divinities, composite figures, hunting scenes, etc., the colossal statue of the god Hadad and the torso of the statue of Panammu II., both of which bear "old Aramæan" inscriptions.

The Division of Historic Archæology includes, besides 2 casts from Persepolis, one of the ancient capitals of Persia, a rare piece of mosaic, measuring about 8 by 6 feet, and representing a lion attacking a wild ass. This was taken from the floor of a temple, the Astarte, in Carthage. Then the serpent column of Delphi, a cast of the bronze original now at Constantinople, which was dedicated by the confederate Greek cities to Apollo at Delphi after their victory over the Persian army at Platea [476 B. C.], and is thus a relic commemorating the first struggle of the Greeks for liberty and independence.

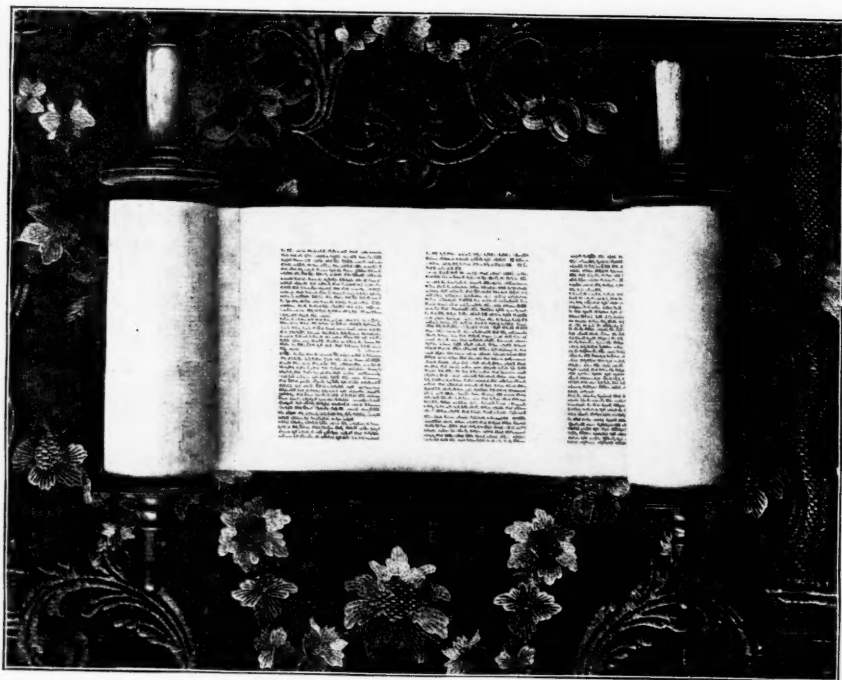
Leaving the Division of Historic Archæology and returning to the Rotunda, two colossal images of Vishnu and Buddha which, for lack of other accommodations, are placed at the foot of the staircase, beckon the visitor to the Division of Historic Religions in the southwest gallery. Here the collections of ceremonial objects of several religions have thus far found a home in 14 large cases, besides a number of Kensington cases. The cases are built in compartments, or according to the alcove system, so that each individual



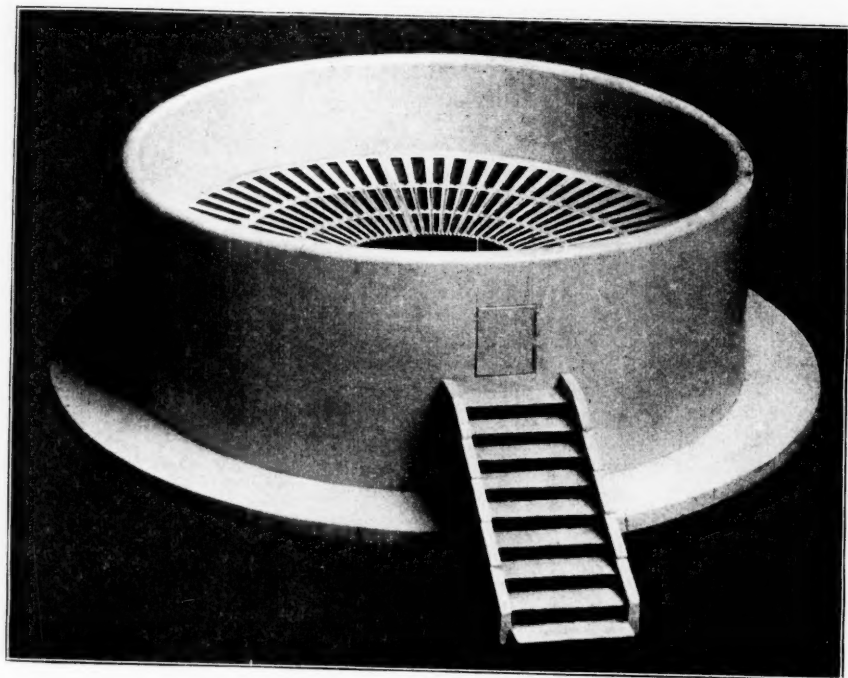
VIEW IN NATIONAL MUSEUM SHOWING BLACK OBELISK



VIEW IN NATIONAL MUSEUM



THE PENTATEUCH



MODEL OF A TOWER OF SILENCE



of a religious collection may be viewed and studied separately, without intrusion from another one.

The first 2 compartments are occupied by the collection of modern Jewish ceremonial objects. The collection is perhaps unrivalled in completeness and in artistic and historical value. It comprises curtains of the Holy Ark, the receptacle of the sacred scrolls, which in the Synagogue holds, in a measure, the places of the Ark of the Covenant in the Tabernacle and Temple; manuscripts of the *Torah*, or Pentateuch, which alone are used in the service of the Synagogue, written on parchment scrolls, with silver bells, breast-plates and pointers; rolls of the Book of Esther, or *Megillah* in revolving cases of wood and silver of rare workmanship; manuscripts of prayer-books, lamps, phylacteries, prayer-shawls, and other objects used in the services of the Synagogue. Then the objects used on feast days, such as the *shofar*, or horn, *lulab* and *ethrog*, etc., and especially a complete set for the semi-ritual passover meal (*seder*). One case is given to objects used on special occasions, such as utensils of circumcision, marriage contracts, wedding rings, a slaughtering knife, etc. Another case contains a series of embroideries and tapestries depicting Bible narrations, such as the sacrifice of Isaac, the worshipping of the Golden Calf, the fight of David and Goliath, etc.

Christianity, which by its logical and historical succession, should come next to Judaism, is at present represented in the exhibit by only 2 altars coming from an old church in Germany. The National Museum is already in possession of a large collection of objects belonging to Christian ceremonials, including some valuable icons, priests' vestments, croziers, altar coverings, chalices and other church paraphernalia of the Eastern branch of the Church, as well as of the Western, which only awaits the creation of space and facilities for its exhibition.

Mohammedanism, which is derived from Judaism and Christianity, comes next, showing a model of a mosque, manuscripts of the Koran upon their inlaid stands, mosque lamps, flags and tablets, some of the equipment of pilgrims to Mecca, and the costumes and utensils of several of the Dervish orders.

Græco-Roman religious sentiments are illustrated by a set of statues and busts of the *dei maiores*, as well as *dei minores*, and bas-reliefs, which depict mythological scenes, such as the battle of the gods with the Titans, etc. A collection of sepulchral and votive stelæ and tablets allow a glimpse into the popular religious views and practices.

Leaving this classic ground, the visitor is transferred in spirit to East Asia. There he first meets Brahmanism, which sways the millions of India. The collection comprises a set of marble images of the so-called *trimurti* gods and their suites, of the incarnations, or *avatars* of Vishnu, and some of the minor divinities. Two finely carved stone stelæ, representing Vishnu and his retinue deserve special notice. Temple utensils, as lamps, vases, covers, illustrate some of the Brahmanic religious customs and elaborate ritual. Caste-marks give opportunity for the explanation of the caste system, which plays such an important part in the religious, political and social life of India. The contemplative and ascetic element of Hinduism is illustrated by a series of models of Yogis and ascetics in various attitudes.

Buddhism, the offspring of Brahmanism, and the first religion which had the ambition to embrace all men, is represented by a rich collection, filling 2 alcoves on the gallery, while a later accession, consisting of a valuable collection, illustrating especially the Buddhism of Burmah, had to be installed in 2



COINS OF BIBLE LANDS

1. Shekel. 2. Coin of Herod Agrippa, II. 3. Coins of John Hyrcanus. 4. Coin of Alexander Jannæus (widow's mite). 5. Staters of Antioch. 6. Coin of Herod Antipas. 7. Coin of Herod Philip. 8. Coin of Casarea. 9. Tetradrachm of Sidon. 10. Coins of Damascus. 11. Coin of Askelon. 12. Denarii. 13 and 14. Tetradrachms of Tyre. 15. Tetradrachms of Alexander the Great. 16. Tetradrachms of Babylon. 17. Tetradrachms of Seleucus I, Nicator. 18. Stater of Tarsus. 19. Coin of Demetrius Soter. 20. Coin of Cyprus. 21. Æs of Thessalonica. 22. Coin of Thessalonica. 23. Tetradrachms of Athens. 25. Tetradrachms of Ephesus. 26. Hemidrachms of Ephesus. 27. Tetradrachm of Macedonia. 28. Child's Bank.

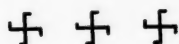
large cases in the Rotunda. There is any number of representations of Buddha, in bronze, stone, clam shells, and carved and lacquered wood, some of which have much art value. No less varied are the forms and attitudes. The Sakya sage can be seen in the Burmese, Sinhalese, Japanese and Thibetan conceptions of him, sitting in meditation, preaching, blessing, and reclining (entering Nirvana). The hierarchy is represented by several images of *arhats* and monks, with their outfits, such as the begging bowl, rice spoon, etc. The elaborate ritual of Buddhism is illustrated by a large collection of musical instruments, cruses, candlesticks, rosaries, sprinklers, crushers, praying-wheels, etc., while among the representations of Buddhist sacred edifices may be especially mentioned a magnificent model of the Wat Chang at Bangkok, Siam. One case is given up to the syncretistic and popular accretions to Buddhism in China and Japan. The sacred literature of Buddhism is represented by a manuscript on palm leaves and by the Siamese edition of the *Tripitaka*, presented by the King of Siam.

Another religion of Aryan origin, *viz.*, that of Zoroaster, which during the pre-Mohammedan Persian domination prevailed in the Iranian lands, and is now upheld by the small, but valiant, band of the Parsees in India and sev-

eral districts of Persia, is represented by a fire urn, which illustrates one of the most important rites of Parsee worship, namely, the keeping up of a perpetual fire in their temples; offering trays, a religious costume and a model of a Tower of Silence (*Dakhma*), which forms, as it were, the Parsee cemetery.

Shintoism, the primitive national religion of Japan, which even now contests Buddhist supremacy in that country, is represented by a collection of shrines and their contents, as the *go-hei*, mirror, etc., and some votive tablets.

A Korean sorcerer's outfit, a collection of amulets, with a collection of photographs and engravings, supplementing several of the collections, complete the exhibit of religious ceremonial objects in its present status.



## FIGURES CARVED DURING THE PALÆOLITHIC EPOCH ON THE WALLS OF THE GROTTO AT BERNIFAL, DORDOGNE

BY MM. DR. CAPITAN, L'ABBE BREUIL AND PEYRONY

IT IS known that few grottos have yet been found whose walls have been engraved or painted during the Palæolithic Epoch. Only 7 have been discovered: that at Altamira in Spain, the grotto of Chabot on the borders of the Ardèche, that at Marsoulas (Haute-Garonne), that at Pair-non-Pair, near Bordeaux, and the 3 in the environs of Eyzies: the Mouthe, Font-de-Gaume and Combarelles.

We have already indicated here the results of our discoveries and investigations at Combarelles and at Font-de-Gaume.\* We wish now to describe a new grotto, that at Bernifal, also in the environs of Eyzie, where we have discovered some carvings (26 figures divided into 12 groups) very similar to those of the nearest grotto, that at Combarelles, but with some peculiarities which we have considered worthy of attention.

### DESCRIPTION OF THE GROTTO

The grotto is composed of 3 large chambers connected by passageways. The first chamber, rather large, measures 22 m. long and 8 m. in maximum width. It communicates by a narrow passageway scarcely 1 m. wide with a second chamber about 5 m. wide by 12 m. long and 1.8 m. high. Finally, a passage 3 m. wide by 15 m. long leads into the last chamber 6 m. wide and about 20 m. long. At the two ends of the grotto the passages scarcely separate the earth, which extends in both directions.

The ceiling is decorated with beautiful stalactites. The walls are particularly wet and covered with a stalagmitic encrustation, usually thick, except in the second chamber. Naturally this grotto is extremely obscure, which is the rule with most of the engraved grottoes.

### DESCRIPTION OF THE FIGURES

The figures are all grouped in the second chamber, where the stalagmitic encrustation appears least thick. They are engraved quite deeply on the calcareous walls and cover over a bed of thin but very hard stalagmite. They are

*Revue de l'Ecole d'Anthropology*, January and July, 1902.

under from 0.5 m. to 1.50 m. of actual soil. The figures, which it was possible to distinguish, beginning at the left, are the following:

1. Forty ms. from the entrance, 2 triangular forms of numerous parallel lines impinging on one another and effecting the disposition shown in Fig. 1.\* Each is about 20 cm. long.

2. A vague and indeterminable outline (possibly the back of an animal).

3. A pretty head on the left, with the starting of horns well indicated. The upper part is lost under the stalactite. It seems that it represents the head of a reindeer.

4. An incomplete outline possibly representing the head and back of an elephant.

5. A new triangular design which follows the preceding.

6. A figure of triangular shape, the blunt angles are formed by a continuous line and seem to conceal a triangular design by a multitude of lines [Fig. 2]. If then one passes to the other side of this same chamber, almost exactly opposite these last figures, on the wall of a narrow recess (*diverticule*) he finds:—

7. A panel bearing 4 figures. The first depicting a small horse, running, with large head, straight mane, smooth tail, which is attached rather high. This animal calls vividly to mind the kiang (Tartarian horse) now to be found in the actual wild horse of the Mongolian desert, the kertag or Tarpan (*equus Prejwalski*). Behind this horse is a small head which could be called that of a horse or an izard. Above is a rather large triangular design in which a small horse can be seen [Fig. 3] on the right and below, drawn in red ochre or manganese. The technique of the drawing of this animal is curious enough, as can be seen, and is different from that of the other animals.

8. A little further to the right of this panel, on turning towards the entrance and on the wall of another slightly larger recess, one sees to the right the body of a horse, the head of which is hard to distinguish under the stalagmite.

9. On turning toward the entrance there is to the right of the preceding a rather large panel. To the left is the outline of an elephant measuring about 90 cm. long by 70 high, in part badly covered by the stalagmite. The high curved forehead, the proboscis, the long and curved tusks are clearly indicated, the tail is well drawn, the feet are seen under the very hard stalagmite, as well as the lines indicating the hairs under the stomach. Two large triangular signs are seen on the head and body of the animal.

After him comes a very distinct mammoth, measuring 80 cm. long by 45 cm. high [Fig. 4]. The curved forehead, eye, proboscis and tail are well engraved. The large feet, ending in a mushroom shape, are very distinct, as well as the multiple strokes and lines running in different directions, which indicate the hairs under the stomach of the animal, on each side of the feet and on the inner curve of the proboscis. Two triangular designs are seen on his body. Behind him 2 triangular designs are completely superposed.

10. Under the last design, at the very bottom, the head of a well-drawn animal is seen to the right. Unfortunately the head is covered by the stalagmite. Facing and opposite it, a bison is very well characterized by his boss, his dewlap, which is very much developed, his large head and curved horns. He measures 54 cm. long and 33 high. [Fig. 5.]

\* This figure, as well as the following have been executed after our sketch and tracings. At Bernifal, as in our other grottoes, we have ourselves made reliefs, designs and tracings, to the accuracy of which we can certify.



FIG. 1

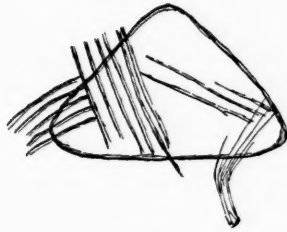


FIG. 2

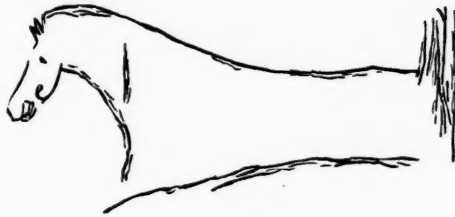


FIG. 3

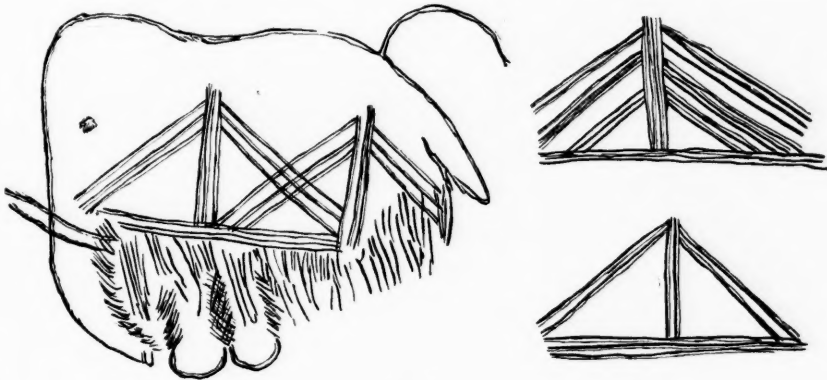


FIG. 4

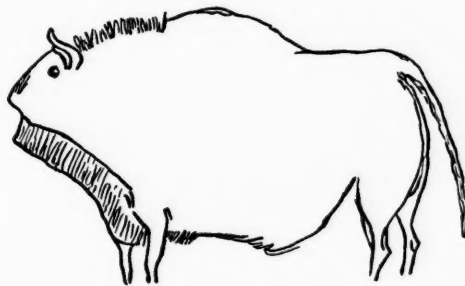


FIG. 5

DRAWINGS ON THE WALLS OF THE GROTTO AT BERNIFAL

11. At the end a pretty head of an antelope is seen a little to the right. It bears behind the ear and in the eye touches of black paint. His large nose and the disposition of his horns give him the appearance of the antelope (saiga) which is not met with now except on the steppes of northern Russia.

12. Lastly, at the other extreme end of the grotto in a very narrow recess (*diverticule*) is a small head painted in manganese, only the nose and eye of which can be seen, the stalagmite covering the rest. Also, underneath this head, 4 black lines can be seen, and back of it 2 large lines also painted in black. Approaching each is a small line also in black.

Such are the figures which can be recognized very clearly on the walls of the grotto of Bernifal. There exists some other lines which we have not been able to identify. Elsewhere the stalagmites cover a large number of the figures, and have certainly masked a great many of them. Such as these are, they form an interesting collection of 26 different figures, arranged in 12 groups.

Finally, the grotto of Bernifal brings a new contribution to the interesting question of the origin of decorative art. The animals which are here figured have the same characteristics as those of similar grottoes. The 2 mammoths present the typical aspect already noted: the form of the forehead and the long, flowing hair under the stomach, which are characteristic of that species.

The small horses are also very typical and seem to correspond to their animal neighbor, the kiang [Tartarian horse] or kertag, the wild horse still existing in the steppes of Mongolia. The large bison shows clearly enough the characteristics of his species. One figure seems to represent an antelope, another an izard [wild goat of the Pyrenees]. The drawing of a head with a large nose could be attributed to the saiga (antelope). Comparison with photographs of these specimens renders the legitimacy of these conclusions more certain. But that which constitutes a new point in the decoration of these grottoes is the series of triangular figures which can be seen represented a dozen times on the walls of our grotto. This figure is already known. At Combarelles we have engraved designs on each side of a small *cervide*; at Font-de-Gaume we have them usually in relief, and among others painted on the body of a large bison; but at Bernifal there exists a whole series of these curious images with such precise details that they could be accounted for only on the design above mentioned; and, finally, an undescribed figure, which follows the preceding, effects of a rather definite oval form [Fig. 2]. It should be noted that these figures are clearly traced on the two representations of elephants.

What can be the significance of these figures which have been noted in such great numbers at Bernifal? Is it a sign more or less symbolical, like those found on the bone graves of the Magdalénian hearths or the representation of a hut? In favor of the latter hypothesis, this oval figure can be invoked, which ends the series of triangular ones. In this case it could represent a hut covered with skins (as exemplified by those of Turkestan), or the earth huts of the modern Esquimos. As to the triangular figures, they seem to represent a veritable framework, always with a central piece and lateral timbers. These may be called the "sign of the house." Or, if this interpretation, which is perfectly rational, is accepted, then one may ask what is the significance of these signs traced on the 2 mammoths of Bernifal, identical with those painted on the body of the large ox of Font-de-Gaume and with those which are carved on each side of the small *cervidé* of Combarelles. In order to answer this question, an hypothesis may be advanced, deducted from



that proposed by M. Hamy to the Académie des Inscriptions, after our presentation of the painted figures of the grotto of Font-de-Gaume. M. Hamy has expressed himself thus:

I suppose that if our troglodytes have thus painted or engraved these singular animal figures, it is with the assurance that those who have drawn them, have acquired by the same, a kind of influence analogous to that which gave the white man the mastery over the Indians whose portrait he could make.

This interpretation of the learned professor of the Museum is very plausible. It agrees well with the psychology of the present savages, who probably are quite similar to the prehistoric ones.

Then applying these ideas to the interpretation of the figures representing huts which are carved on the animals, we would say first that the repetition of this particular form in different grottoes permits the supposition that he did not work the outlines of these designs at random on figures already in existence. If the tectiform signs had been carved or painted on the animals with a definite intention, a former hypothesis could be advanced: the Magdalénian would wish thus to mark the animal with his sign of ownership, as the nomad Bedouin marks, with his *wasm*, the animals which belong to him. This virtual taking possession of the image of the animal corresponds, for the troglodyte, to the actual taking possession of the animal which can be of use to him. It can also be supposed that drawing the representative sign of the hut or stable on the figure of the animal he believed to thus virtually shut it up by a sort of magic convention in the hut or stable, and thus take possession of it in a more complete form.

It may be, then, although we present these interpretations only as simple hypothesis, that the study of the grotto of Bernifal reveals to us new and interesting facts; for there are here such a large number of these figurative designs of huts which are often carved on the mammoths. The other figures of animals are equally interesting, and correspond to various species. Finally, it is equally necessary to note this fact that there are only 8 grottoes with walls engraved or painted during the Palæolithic Epoch which are actually known. Four of these are found near Eyzies in the vicinity of one another, and certainly others will be found. That there was a remarkable artistic center here is evident from the beautiful carvings and sculptures on bones, horn and ivory from the stations of Madeleine, Eyzies and Laugerie-Basse; the works of art on the walls of the caverns are here connected in an incontestable manner.

[Translated from *Revue de l'Ecole d'Anthropologie* for RECORDS OF THE PAST.]



## RECENTLY DISCOVERED INSCRIBED CAVES AT TEYJAT AND ALTAMIRA

SINCE the preceding articles by Drs. Capitan, Breuil and Peyron were written 2 important caves have been described, which contain drawings and carvings dating back to Quarternary times. As both of these are in Southwestern Europe they increase the number of such caverns from 7, as recorded there, to 9. One of these is near Teyjat, Dordogne, France, and is described by Messrs. Capitan, Breuil and Peyron in the *Revue de l'Ecole d'Anthropologie* (Paris) for October. The other is at Altamira, near Santander, Spain.

## INSCRIBED CAVE AT TEYJAT, FRANCE

The entrance to the cave at Teyjat is nearly choked with debris, the opening being only from 18 to 30 inches high. Inside the cavern broadens out to 13 feet wide and increases in height to between 6 and 10 feet. This outer passage divides into 2 branches. The one to the left is over 100 feet long, is very wet and incrustated with stalactites and stalagmites. The floor dips away from the opening so that at the further end it is 9 feet below the entrance. The right branch, on the other hand, is very dry. It is over 12 feet wide and 9 feet high. At a distance of 90 feet from the first dividing point this passage is again divided, the left branch being 50 feet long.

In this last chamber, the walls of which are largely covered with stalagmitic incrustations, there are 3 panels bearing groups of animals. Among these is a large-headed horse, which is characteristic of the drawings of these animals, as depicted in Quarternary times. There are also bison, much resembling those found at Bernifal. Near the bison there is engraved a small horse with a small head, which is entirely different from the large horse found in the preceding panel.

## INSCRIBED CAVE AT ALTAMIRA, SPAIN

The second cave, that at Altamira, near Santander, Spain, although discovered some years ago, has just been brought into prominence by the work of Messrs. Cartailhac and Breuil, who spent a month last summer examining the cave. Mr. Sautuola discovered this inscribed grotto in 1875, and published an account of it in 1880, but was unable to definitely determine the age of the drawings, as it is now possible to do with the light of other discoveries.

The main opening is 800 feet long, and from it numerous narrow galleries branch off, one of which is 150 feet long. The geological formation here is very similar to that at Dordogne. It is a limestone rock containing many caves and long passageways, which are heavily incrustated with calcareous deposits.

Throughout these chambers and galleries there are signs of past habitation. The walls are covered with drawings, which are unevenly distributed, being more numerous and better executed near the entrance. They comprise animal figures and geometrical designs, drawn in black and red. The outlines are simple and the figures small as a rule, ranging from 20 to 30 inches high. However, in some places, the drawings take the form of frescoes, which are mostly on the roof of the grotto. The innermost galleries contain peculiar drawings composed of lines and dots, apparently distributed without any significance.

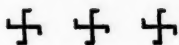
There are 2 sets of drawings, the latter superposed on the earlier and of much more skilful execution. These latter are tinted with all the colors which could be obtained by mixing or superposing red and black, which seemed to be the only colors they used. One chamber has a ceiling 140 feet long by 35 feet wide, which is covered with large figures varying from 4 to 8 feet in height. The outline for these drawings was usually lightly scratched on the rock and then painted over. Considerable skill was used in selecting natural rock formations, which would add to the effectiveness of the drawing, and in places even throw it into an actual bas-relief. All the positions of the animals,

whether running, lying down or standing, are well studied and correctly drawn.

The animals depicted are the bison, horse, deer, wild boar and others still existing in the region, but there is a remarkable lack of extinct animals, such as the reindeer and mammoth, which are found in the cave drawings of France. This fact is of special significance when it is remembered that the range of the mammoth during Quarternary times did not extend into Spain south of the Pyrenees, as is shown by the absence of their remains in that region. [See RECORDS OF THE PAST for August, 1903.]

Around the animal figures on the ceiling there are numerous figures drawn in red, the significance of which is not clear. However, that there was a design in their arrangement is evident. In the first chamber there are more than 20 drawings, representing huts made from the branches of trees. In the drawings at Bernifal the representations of huts were spoken of as resembling tents covered with skins, such as those used now in Turkestan. This difference, if it really exists, is important, as showing the different mode of living in the 2 regions, the area in which the mammoth and reindeer roamed; using the warmer shelter.

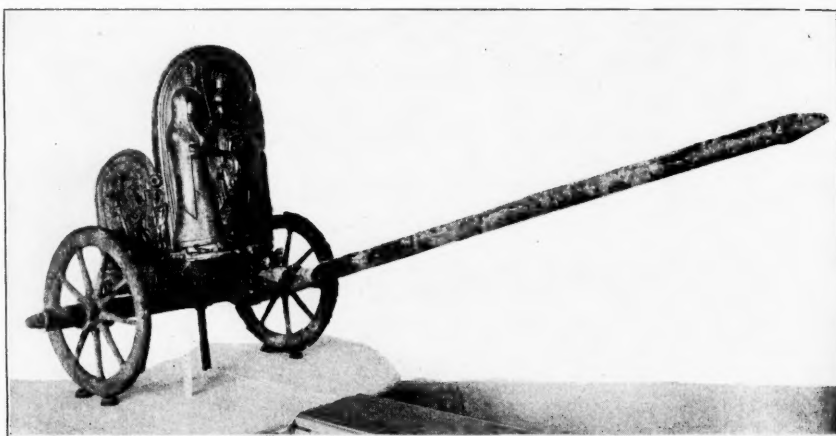
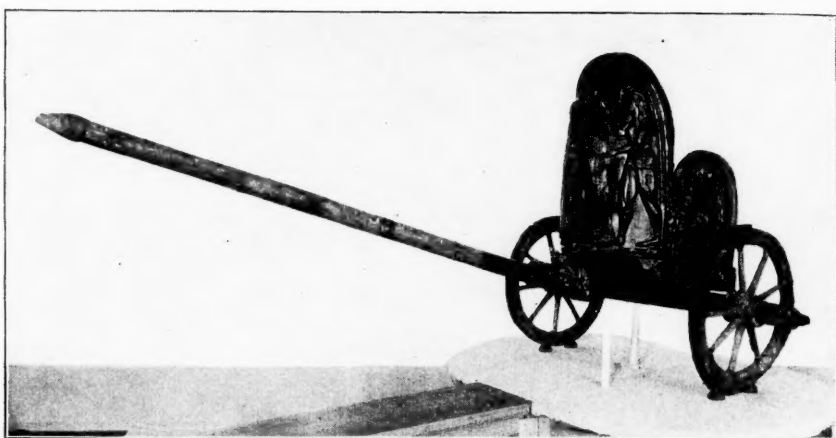
M. Salomon Reinach makes the observation that all the animals represented by these cave drawings are herbivoræ, while the carnivoræ are entirely lacking. As these were the animals which the primitive men sought when hunting, he considers that they were drawn as talismans to bring good luck in hunting and to increase the breeding of such animals. The carnivoræ were excluded from the drawings because they would bring bad luck. This view is supported by the practice of such methods by the natives of Central Australia, who at the present time draw pictures of animals on the rocks to increase their breeding. In these drawings the carnivoræ are excluded.



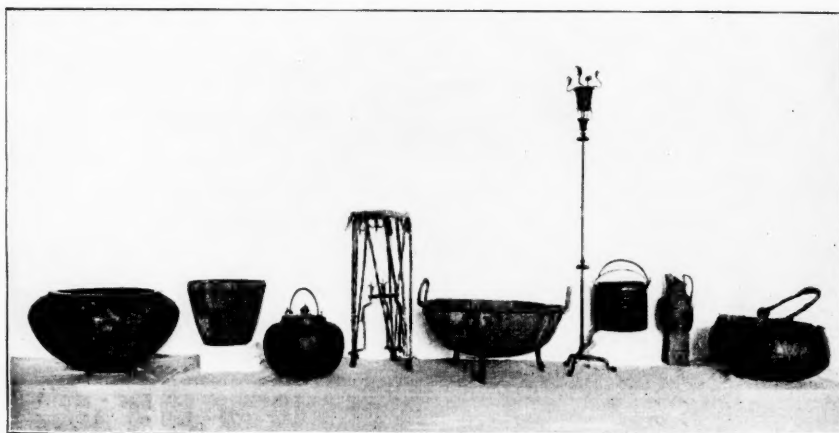
#### AN ETRUSCAN CHARIOT

ANOTHER chapter has been added to the history of art in Italy, antedating the founding of Rome. In historic times the kingdom of the Etruscans was formed by a confederacy of 12 cities, the sites of several being still unknown. The territory was bounded on the north by the valley of the Po, on the east by the Apennines on the south by the Tiber and the west by the Mediterranean. Originally it extended beyond these limits. No definite knowledge relating to the origin and language of the Etruscans is available. Their kingdom was gradually narrowed down and finally became a part of the great Roman Empire.

The most important city was Veii, on the River Cremera, an affluent of the Tiber, about 11 miles from Rome, which became its greatest rival and ultimate victor. The beginning of hostilities dates back to the time of Romulus. In B. C. 396 after a siege of 10 years the City fell into the hands of the Romans, who extended their conquests northward until all the states of the Etruscan confederacy became a part of the Roman Empire. By the decree of the Roman Senate Veii was forbidden to be inhabited. But the massive walls of her forti-



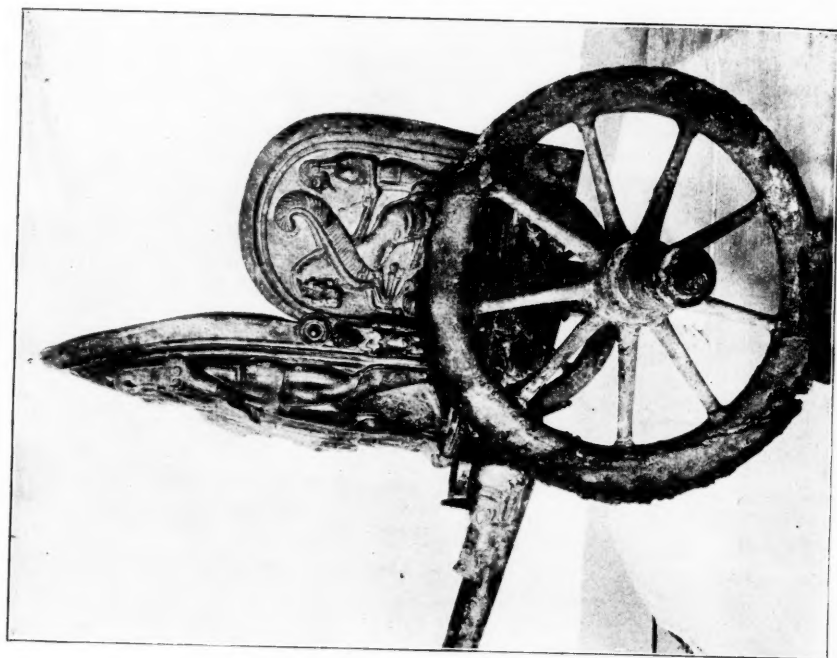
GENERAL VIEWS OF THE ETRUSCAN CHARIOT



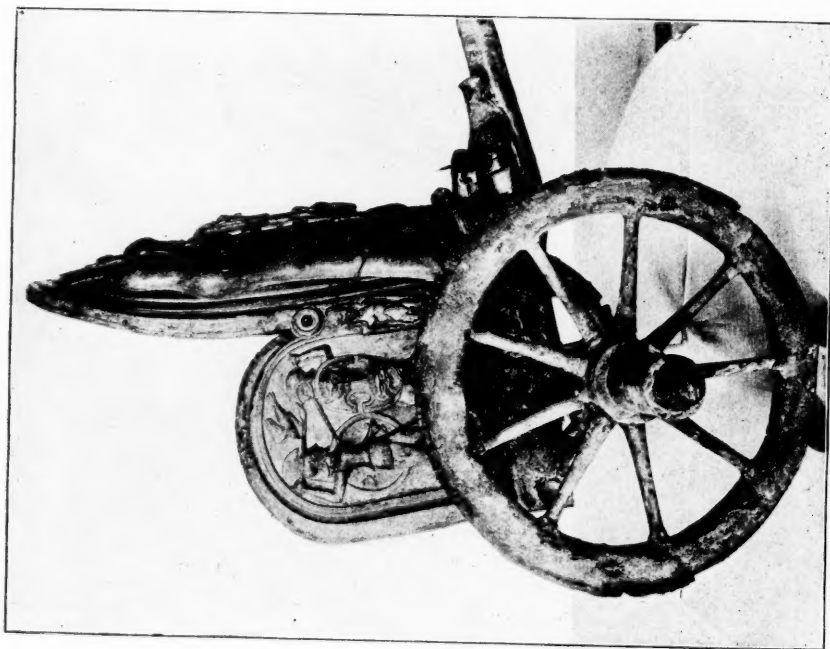
OBJECTS FOUND IN TOMB WITH THE CHARIOT



FRONT OF THE CHARIOT



LEFT SIDE OF CHARIOT



RIGHT SIDE OF CHARIOT



fication still remain on a high cliff, and from its ruins many valuable relics of Etruscan art have been recovered.

If the Etruscans were a non-Aryan race, then their place in Italy was greater than elsewhere in Western Europe except Spain. When Rome was founded Etruscan art was celebrated throughout the ancient world. It shows a preponderating Greek influence, and the oldest alphabet yet discovered on Etruscan antiquities is known as the Chalcidian-Greek and was found on a vase from the Regulini-Galassi Tomb at Caere, which probably dates from the VIII Century B. C.

The Art-History of the Etruscans is found on the walls of the tombs of their illustrious dead and the treasures intombed with them. In these tombs which have already given so much to the world we must search for the earliest records and history of this remarkable people whose culture had reached an exalted stage in the X Century B. C.

Owing to the great bequest of the late Mr. Rogers to the Metropolitan Museum of Art in New York City and the wisdom of its Director Gen. de Cesnola, the New World is in possession of one of the most valuable antiquities of the Old World. Those able to appreciate the importance of the finest artistic creations of vanished civilizations in comparison with those of today, will not think that 250,000 franks (\$48,382.00) was too much to pay for the Etruscan Chariot recently acquired by the New York Museum. The spade directed by the skilled explorer and sometimes by accident, as in this case, is daily adding to our store of knowledge of the past. We can deeply sympathize with the Italians over the loss of one of their rarest treasures yet discovered, and that by right it should have remained in Italy as a notable example of the high culture of her earliest peoples. But we must remember that it will be a perpetual reminder in the metropolis of the Western Hemisphere that the art of 2,500 years ago is worthy of our highest admiration. The antiquities of Central America, the Nile and Tigro-Euphrates valleys, Greece and Italy remind us that man did not emerge from Barbarism yesterday and that we have much to learn from the ancients.

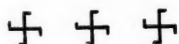
While workmen were excavating for the foundations of a house at the base of the hill called Il Copatano, below which the road from Monte Melone leads to Norcia near the site of the ancient Etruscan City of Nurcia, 14 miles from Viterbo and 41 miles northwest from Rome, the spades of the workmen revealed the sepulchre in which was found this remarkable Etruscan chariot.

The accompanying photographs illustrate this rare treasure better than can be done by a pen description of it. The photographs show the high standard the Etruscans had reached at that time. In the tomb besides the chariot were found several objects of great interest, all of which must have belonged to some notable personage.

The size of the chariot indicates that it was for use in triumphal processions, rather than actual service in war. In its original splendor it was doubtless finely gilded and beautifully enamelled, and embellished with ivory mountings. The length of the bronze-sheathed pole, which emerges from a bronze boar's head and terminates with the head of an eagle, could only have been intended for horses of small stature. The wheels are about 2 feet in diameter. The bronze plates, which are exceedingly thin, are rich in ornamentation, but they preserve their wonderful regard for the Græco-Etruscan treatment of animal and conventional forms with great accuracy. The high reliefs and the curiously detailed decorations alike invite study and hold attention to the artist's treatment. The front of the chariot bears a shield and hel-

met as its chief motive, on one side are warriors fighting with a vanquished enemy at their feet, on the other side a conquerer in the chariot seems to override the vanquished. It would be useless to speculate as to the significance of the scheme of ornamentation until considerable study has been bestowed upon it. The placing in the tombs of valuable mementos was a very ancient custom among oriental nations, especially the Egyptians. We find the same custom obtained among the prehistoric races of the Western world.

The Metropolitan Museum of Art is to be congratulated on the accession of this remarkable art treasure. The millions of dollars left by the late Mr. Rogers is already bearing fruit.



### EARLY CHRISTIANITY AND ARCHAEOLOGY

BY THE REV. A. C. HEADLAM, B. D.

IT is sometimes difficult for us to realize how great our debt is to archæology as an aid in interpreting the *New Testament*, for from the earliest revival of learning onwards archæology has been working side by side with literature to restore to us the life of the past. Much of the result of archæological research has become part of common knowledge, and we absorb it in our classical training without realizing in the least whence it comes. Our knowledge of the worship, the religious rites, and the mythology of the ancients is largely the result of past archæological research, a research which is continually being amplified and corrected. We may illustrate this by the episode of the disturbance in the theatre at Ephesus mentioned in the Acts. Why were our ancestors content with the translation "Great is Diana of the Ephesians," and why do we desire to substitute Artemis? The gradual extension of our knowledge, and extension in which archæology has played a very considerable part, may be marked by three stages. The first confused the Greek Artemis with the Roman Diana, after the manner of the Roman poets. The second restores her individuality to the Greek Artemis. The third goes back behind the Hellenic covering, and reminds us that the Ephesian Artemis was an Oriental goddess who had been incorporated into Greek mythology, and identified with a Greek goddess. Coins are sufficient to remind us that the Ephesian goddess, with her multitude of breasts, was in her origin, to be identified, not with the perfect womanhood of the Aryan Huntress, but with the Oriental personification of the reproductive force in nature, and the religion of an elder race, surviving in an Hellenic dress. The scene in the theatre of Ephesus is described in language singularly correct. The whole narrative has been illustrated by the result of discoveries made on the site of Ephesus by the authorities of the British Museum. Although they were undertaken many years ago, it is only recently that the inscriptions discovered have been properly edited by Dr. Hicks for the British Museum, and no really scientific account of the excavation has appeared.<sup>1</sup>

All our inscriptions remind us of the important place occupied by the worship of Artemis in the life and trade of Ephesus. This is brought out most clearly by one text often quoted, but so opposite to our purpose that it may well be quoted again: "Not only, in this city, but everywhere,

<sup>1</sup> Hicks, *Greek Inscriptions in the British Museum*, Part II; Lightfoot, *Essays on Supernatural Religion*, p. 291.

temples are dedicated to the goddess and statues erected and altars consecrated to her, on account of the manifest appearances she vouchsafes." There was a month which bore her name, "Artemision," and during this month "solemn assemblies and religious festivals are held, and more especially in this our city, which is the nurse of its own Ephesian goddess." These words seem almost identical with the language of the *Acts*: "Great is Diana of the Ephesians, whom all Asia and the world worshippeth." Let us also remember that it suits well with the chronology of the *Acts* if we place this disturbance at Ephesus in the late spring, just during the month sacred to the goddess; "the people of the Ephesians, considering it meet that the whole of this month which bears the divine name shall be kept holy and dedicated to the goddess," has decreed to that effect.

We need not quote more; let us look at one particular point. The *Acts* tells us that Ephesus was *Neokoros*, or "temple-warden," of Artemis. This was an honorary title conferred on cities, or, in some cases, adopted by them, in relation to the worship of the Emperor, and also of Artemis. Curiously enough, until recent discoveries, there was no certain evidence that it was used of Ephesus in relation to Artemis, although it was known to be used in relation to Augustus. Later discoveries have repaid the defect. "The city of the Ephesians . . . twice temple-warden of the Augusti, according to the decrees of the Senate, and temple-warden of Artemis,"—so the City describes itself in an inscription.

The narrative in the *Acts* bristles with details, and every detail might be corroborated. There is the theatre, which was the recognized place of public meeting and the centre of the civic life of the city. There is the special stress laid on sacrilege. The words "Let it be accounted sacrilege" seems to have been a most stringent form of condemnation. There are the town-clerk, *grammateus*, as distinct a feature in Ephesus as the politarch in Thessalonica or the court of the Areopagus at Athens; the assembly, *ecclesia*, of the people, or *demus*, a survival of the old Greek democracy; the *regular assembly* being a feature particularly noted in inscriptions. Add the Asiarch, the proconsul, the Roman assizes, and we get a very complete picture introducing all the leading elements of the life of the place, as archæology has revealed them. Now our knowledge of all these details, in fact of most of the leading features of this account, is derived from inscriptions and from the discoveries made during the excavations undertaken by the British Museum at Ephesus. These excavations produced very little that museums love, and were not conducted with any real skill; but, all the same, the results were singularly important. If we put aside a love for merely dilettante archæology, if we have a really scientific desire for reconstructing the life of the ancient world, a regular and systematic exploration, undertaken with adequate means, of representative sites, great and small alike, in the Roman province of Asia, would fulfil our aims.

As has been implied above, there are very few points in which the Gospel narrative touches on anything in secular history that enables us to test it; but the writer of the third Gospel—a writer who, whatever opinion we may form about his work, has evidently some of the characteristics of a secular historian which the other Evangelists do not possess—has attempted to fix somewhat precisely the date of our Lord's birth and ministry; and in doing so has made statements round which much controversy has circled. It may be as well to state at once that in our opinion it may be quite possible to consider that S. Luke is a credible historian, and to attach a

high value to his narrative, even though in one or two such statements he may have made a mistake. He was writing 60 or 70 years after some of the events that he recorded, and at that distance of time an error on such a point might occur in a good historian. To make therefore the accuracy of S. Luke to depend upon the result of exceedingly intricate and admittedly obscure investigations into the question of the date of Quirinius (Cyrenius) shews a great deficiency in the sense of proportions. Still less is the question of inspiration dependent on such accuracy. It is certainly not possible to say that there are no historical errors in the Bible, and to do so would imply a very mechanical theory of inspiration. But, allowing that some error or partial error may be possible in a good history, yet the value of any such work is enhanced, the greater the number of times that we find it actually correct; and if what was suspected to be a blunder is proved to be an accurate statement in S. Luke's chronology, we shall certainly think better of him and persuade others also to think better of him.

In *S. Luke* ii. 1-4 a series of statements are made which, to our imperfect knowledge, are certainly difficult. It is there stated that a decree went out from Cæsar Augustus that all the world should be enrolled; that this was the first enrolment, made when Quirinius was governing Syria; and that for it Joseph with his espoused wife had to go up to Bethlehem, his ancestral city, to be enrolled. The whole of this statement has been called a blunder or a fiction. Augustus, it is said, never made such a decree; if he had made it, it would not have had any force in the kingdom of Herod; even if there had been such an enrolment, it would have been absurd for any one to go as Joseph is represented as doing to Bethlehem for the purpose of enrolment; and that such a census could not have taken place under Quirinius, who was governor of Syria for the first time after the death of Herod. In fact, the whole story arises, it is said, from a confusion with the later census made under Quirinius when the Romans assumed the direct rule over Palestine.

Now, can archaeology help us here? Within the last few years a series of papyrus documents have shown, and that certainly, that in Egypt there was held every 14 years an enrolment of the people according to households. This discovery, which we owe to the independent work of Mr. Kenyon, Dr. Wilcken, and Dr. Viereck, has been made by Professor Ramsay the basis of a periodical census must for many reasons be dated back to the time of a very interesting investigation.<sup>1</sup> He maintains, first of all, that this custom Augustus, the organizer of the empire. Even while Mr. Ramsay's book was in process of production new documents were discovered substantially supporting his argument. He maintains, further, that this is only an instance of what was a universal system; and that a considerable amount of evidence, partly literary, partly derived from inscriptions, shows that it prevailed in Syria. The first enrolment, he argues, must have been for the year 9 B. C.; this it was to which S. Luke refers and thus his language speaking of it as the "first" is perfectly accurate. He goes on to give reasons which shows that the enrolment must have been made in Palestine under Herod, and that in this case it was postponed for a year or two, and probably taken in the year 6 B. C. in the early autumn. Further, political reasons, amongst others the desire to conciliate the Jews, would lead to its being taken according to families and tribes, and that this was why Joseph went to Bethlehem. He also suggests that the first rule of Quirinius in Syria, a rule of which we have evidence in inscriptions and which is generally accepted, was a special military command,

<sup>1</sup> *Was Christ born at Bethlehem? A Study on the Credibility of S. Luke.* By W. M. Ramsay, M.A., D.C.L.

and could therefore be dated earlier than was supposed possible during the reign of Herod. We cannot here examine the validity of all this structure. We may be sometimes inclined to remember the facility with which an expert chronologer can build up a system which seems quite convincing, until it is realized that half a dozen rival systems, equally convincing, exist. But at the basis of it all—and this is the importance to us—there is a new discovery, a discovery absolutely certain so far as it goes, which puts S. Luke's statement about "the first enrolment" on a quite different basis to that on which it previously stood. The corroboration of his statement on this one point will make us much less inclined to reject his evidence elsewhere, and certainly forbids us to adopt the attitude assumed by many critics that a statement in the New Testament must be wrong unless it can be proved to be right.

One more instance may be given of an illustration in the New Testament from the religious life of the day. In *Rev.* ii. 20 we read: "But I have this against thee, that thou sufferest the woman Jezebel, which calleth herself a prophetess; and she teacheth and seduceth My servants to commit fornication, and to eat things sacrificed to idols." Who was Jezebel? Can we get any light thrown on it from other sources? The analogy of Balaam and Balak shows that the name is used figuratively. It was some woman who called herself a prophetess, who, like the wife of Ahab, was an active promoter of false religions. Now Dr. Schürer has drawn attention to an inscription from Thyatira, which seems to imply the existence in the place of a shrine of the Eastern sibyl. Such a shrine would be a centre of divination, of the sort of magic which was always most hostile to Christianity, of the sanctified immorality which was an habitual concomitant of Oriental types of religion and of the often licentious sacrificial banquets. The presence of such a shrine, as much a home of alien and novel worship as was a Christian Church, with a vigorous and interested propaganda, would be a great danger to Christianity. In the account of Pergamum, again, great light is thrown on the words of the Revelation when we learn that it was the home of the imperial cult in the province of Asia. The Apocalyptic vision is throughout a protest against the worship of the beast, that is the "Empire and Emperor, the official state religion," which was a standing menace to Christianity. When, then, we read of the Angel of the Church in Pergamum, "I know where thou dwellest, even where Satan's throne is," the passage obtains a new meaning if we learn that the throne of Satan may be interpreted as the home of imperial worship in the province, and was perhaps the great altar the sculptures of which are now at Berlin.

There are other illustrations which might be given. One of the most hotly disputed questions in New Testament introductions is that as to the locality of the Galatia of the Epistles. Was it the Roman province, and the cities of Iconium, Derbe and Lystra, or was it the northern district? Here the evidence of archæology is of the greatest importance; but unfortunately the epigraphic remains are at present somewhat disappointing. The Sergius Paulus of *Acts* xiii. 7 probably appears in an inscription of Soli in Cyprus.<sup>1</sup> The foundations of the temple of Jupiter before the city may still be traced outside the City of Lystra. An inscription from Malta gives us the somewhat unusual name, the First man "Protos," for the head of the island. The study of the names at the end of the Epistle to the Romans is very much helped by the epitaphs of imperial slaves and freedmen found in *Columbaria*. We might add more; but there would be little gain. Sufficient has been done for

<sup>1</sup> Lebas and Wadd. 2779; cf. Hogarth, *Devia Cyprica*, p. 114.



the purpose of shewing the value of archæology. This value is double. Archæology brings us new material; but it also helps in the development of a new method. It has enabled us to understand the whole of the government of the empire, both local and imperial, in a manner which would have been quite impossible otherwise. It enables us to make out the boundaries and divisions of the provinces, the roads and cities, the local and imperial magistrates. It enables us to study the varied phases of popular religion. How little, apart from inscriptions, should we realize the extent and importance of the imperial cultus and of all the organizations of games and festivals connected with it! how little of the infinitely diverse forms of popular worship which attempted to satisfy the religious needs of the people in an age of religious transition! Archæology gives us all this material; but it also helps in the formation of a method. It teaches us to study the books of the New Testament and the writers of the early Church from the point of view of history. We may begin with some small points of geography or administration. We find that an inscription illustrates it. We find that an obscure reference to local religion becomes full of meaning when we ask how men worshipped their gods in Smyrna or Thyratira. Then as we go on we realize that in this way we may get light on more important questions. Do we want to know what S. Paul means when he talks of justification? It is not better to begin with asking what are the ideas which the word conveyed when he first wrote, rather than the scholastic interpretation which has been imposed upon it? The word "sacrifice" has been transformed by Christianity; what did it mean to the first Christians? The same methods must be pursued as are followed in less important details, and archæology may here give us some material. At any rate, a mind trained in an archæological method will be trained to interpret a book historically, and not to use it controversially without any regard to the circumstances under which it was written or the meaning that the author intended to convey.



## EDITORIAL NOTES

**AFRICA:—EGYPT:** At a recent meeting of the Society of Biblical Archæology, Prof. Flinders Petrie read some *Notes on the XIX and XX Egyptian Dynasties*. In the reign of Merenpath, a strategy of the Libyan invaders was to enter the Delta just before the wheat harvest. The King waited for them at Persepolis, where they must cross the Nile, on account of the lack of grazing for the herds, on the west side of the river. He then anticipated the method of Narses in the slaughter of the Franks, by galling the unorganized host for 6 hours with archery, and then letting loose the swordsmen and chariots to rout the disheartened gathering. The position of the Mashana in Tunisia makes it probable that the Shaktu and Shardena were Sicilians and Sardinians. It is very possible that the Agayu were an Algerian tribe, and not Akhaians. At the close of the XIX Dynasty there is now evidence that Amen-



meses, Tausert, Siptah, and Setnekht were all children of Seti II. The theory that Rameses VI was not the son, but the grandson of Rameses III, is not necessary, and is very improbable, owing to the lack of time for so many generations. There is, then, no reason against the Ramesides, down to the XIII, being the sons of Rameses III. The reason for this strange succession was that Amenhotep, heir to the high Priest of Amen, who had been tutor to the royal family and married the heiress of Rameses VI and tolerated the rest of the family until his own son Herbor could succeed to the throne. Thus the position of the XXI Dynasty was entirely legal, and the priest-king only succeeded to the right which the royal marriage had conferred. The Libyan alliance against Rameses III was from Tunisia and Algeria, where the names of all the 8 peoples were known in classical and some of them in modern times. In the northern alliance the well-known Zakkaru may be connected with Zakro, at the east end of Crete. The purpose of the "Harris" papyrus was for the justificatory speech of Rameses III before the gods in the judgment; he states that he is passing into the underworld, and all rights and honors belong to his son. The date, Epiphi, is therefore that of his death; Thot 15 was the coronation day of his son. The interval 73 days, comprises the 70 to 72 days of embalming and mourning and the funeral. This interval between reigns is probably to be allowed for in other cases. In the I Dynasty an interregnum was 45 days, as recorded on the Palermo stone.

**EUROPE :—FRANCE:** Among recent communications to the Society of Anthropology of Paris are several by M. Emile Rivi  re, dealing with the engraved and painted walls of the cave of La Mouthe (Dordogne), discovered in August, 1902, representing animal figures and colored with peroxide of iron and manganese; with shell ornaments; with the discovery of a Gallo-Roman necropolis at Paris in February and March last, which he has also made the subject of a communication to the Academy of Inscriptions and Belles-Lettres, and of a second note recording subsequent finds, including an object of bone or ivory, which seems to have served the purpose of a tally; and with a leaden ring, ornamented with a heart, of the XIV Century, in comparison with a ch  telaine, bearing a like ornament, of the XVIII Century. The last named communication is in illustration of a previous paper by Dr. Marcel Baudouin, on the subject of Vendean hearts. Emblems of this kind have at various times been circulated for political purposes, and their use on brooches and rings dates back to the Gallo-Roman period, if not earlier.

**GREECE:—An International Congress of Arch  ology:** It is proposed to hold an International Congress for the discussion of arch  ological questions in Athens at Easter, 1905. The Congress is called under a royal decree of May 14, 1901, and the arrangements are in charge of a committee consisting of the Crown Prince of the Greeks, President; the Minister of Public Instruction, Alexander Sp. Roma, Vice-President; Th. Homolle, Director of the French School, Secretary; and the Ephor-General of Antiquities, the Rector of the University of Athens, the Vice-President of the Greek Arch  ological Society, the Mayor of Athens, and the Directors of the German, American, English, and Austrian Schools. The executive committee of this body consists of the Minister of Public Instruction, the Director of the French School, the First Secretary of the German Institute, and the Ephor-General of Antiquities. A provisional code of regulations has been prepared, containing 15 articles. Art. I provides for the meeting of the Congress at Athens and the adoption by that body of a permanent organization. Art. II

defines the object of the Congress to be the furthering of archaeology by the examination and discussion of scientific or practical questions relating to this science, by the publication of reports of the Congress and of papers presented, and in general by all means which may seem opportune and effective. Art. III creates the general and executive committees already mentioned. Art. IV announces that the Crown Prince will preside over the meetings at Athens. The scientific sessions at Athens will last for 5 days, and there will be archaeological excursions in continental Greece and among the islands of the Ægean, including Samos and Crete. The Congress will decide whether the sessions shall be general or special. The opening meeting will be held in the Parthenon, general meetings in the hall of the University, and special meetings, in case sections are organized, in the rooms of the Archaeological Society or at the foreign Schools. Art. V provides that after the formal opening of the Congress by the Crown Prince, the Ephor-General and the directors of the foreign Schools shall report on recent discoveries in Greece and the progress of archaeological science. The Congress will then perfect its organization by the election of 4 Vice-Presidents from the members who do not reside in Greece. Art. VI provides for the organization of sections, if this shall seem advisable to the Congress. Each section shall choose its President from among the non-resident members. Members from the French School will act as Secretaries. Art. VII makes French the official language of the Congress, in which its reports will be kept and its correspondence conducted. Members, however, in discussions and papers may use also Greek, German, English, or Italian. Art. VIII provides that the President and Vice-Presidents shall determine the programme for each day. Art. IX requires that no paper or speech exceed a quarter of an hour. At the end of the session speakers are requested to furnish the Secretary with brief summaries for insertion in the records. Art. X provides for the publication of the Proceedings of the Congress and the most important papers, at the expense of the Archaeological Society, and their sale to members at reduced price. Art. XI provide that for membership in the Congress it is necessary to announce one's desire to the Committee and to receive a card of admission. These requests, accompanied by notice of any paper or discussion, should reach Athens before the end of December, 1904. Art. XII announces that the detailed programme and itinerary of the proposed excursion will be sent to members in January, 1905, together with a non-transferable card of admission. Arts. XIII and XIV contain rules for registration, etc. Art. XV provides for the formation of a permanent organization and the determination of the next place of meeting before the adjournment. The Committee request suggestions as to questions for discussion, expressing a preference for practical subjects and those capable of prompt and precise solution. They suggest the following: (1) In what spirit and to what extent is it desirable to restore ancient monuments, especially the Parthenon? (2) Plans for the publication of an annual international bibliography of archaeology, of an *Ephemeris Epigraphica Graeca*, of a comprehensive collection of Greek inscriptions in a small form and at a moderate price, of a collection of Greek Christian and Byzantine inscriptions. (3) To what extent and by what means can the study of archaeology and the history of art be introduced into secondary education? What methods have been followed and what results obtained in countries where this instruction has been given? The call for the Congress is signed by Cavvadias, Ephor-General of Antiquities in Greece.

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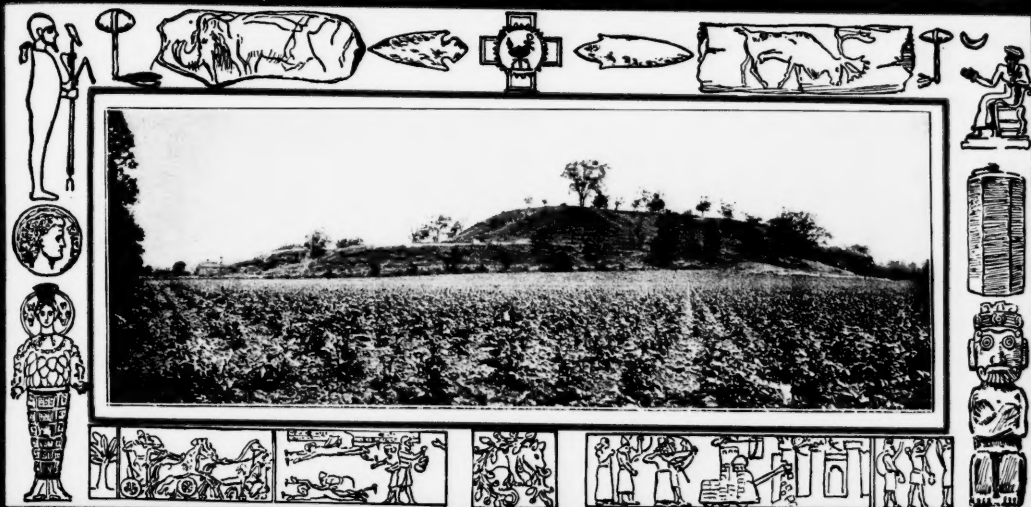
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# RECORDS OF THE PAST

VOLUME II

JANUARY, 1903

PART I



REV. HENRY MASON BAUM, D. C. L.  
Editor

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MR. FREDERICK BENNETT WRIGHT  
Assistant Editor

JANUARY, 1903

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TERMS: Annual Subscription, \$2. Three years, \$5; in advance. Single copy, 25 cents. Foreign Subscriptions, except Dominion of Canada and Mexico, \$2.50. Requests for free specimen copies can not be honored. Subscriptions must begin with the January issue of each year.

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Awatobi; 10, Pueblo Ruins, near Verde; 11, Old Irrigating Ditch, near Verde; 12, Cavate Dwellings, Oak Creek; 13, Montezuma Well; 14, Pueblo Ruin, opposite Verde; 15, Pueblo Ruins, near Limestone Creek.

### COLORADO

Cliff Palace, Cliff Ruins—2 Views.  
Spruce Tree Cliff Ruin.  
Head of Ruin Canyon, showing Cliff Ruins.  
Looking down Ruin Canyon.

### ILLINOIS

Cahokia Mounds: View West from top of Monk's Mound, showing 3 mounds; 2, View North, showing 2 mounds; 3, View East, showing large Mound with House on it.

### OHIO

The Great Mound, near Miamisburg.  
The Newtown Mound.  
Cemetery Mound.  
Serpent Mound.  
Old Fort Ancient.

### NEW MEXICO

Pueblo Ruins at Aztec.  
Pueblo Ruins at Ojo Caliente.  
Pueblo Ruins near Santa Fe.  
Pueblo Ruins of Pueblo Bonito—2 Views.  
Cavate Dwellings 10 miles from Espanola—3 Views, showing Pictographs.

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View of Canyon del Muerto, showing Mummy Cave.  
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Large Pueblo Ruins, 2 miles above Pueblo Bonito.  
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Distant View of Taos (N. M.) Pueblo Villages, showing Taos Mountains.  
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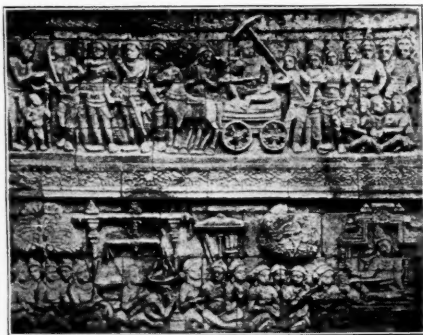
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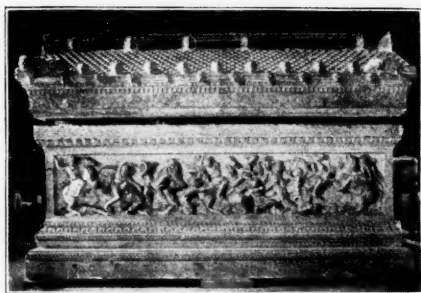
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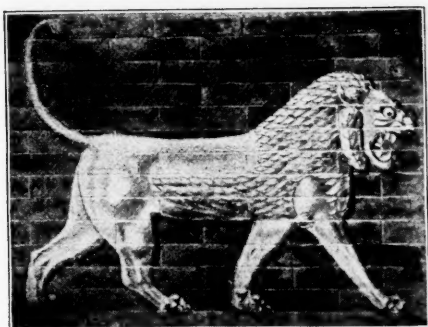
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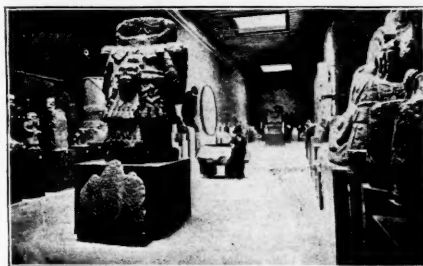


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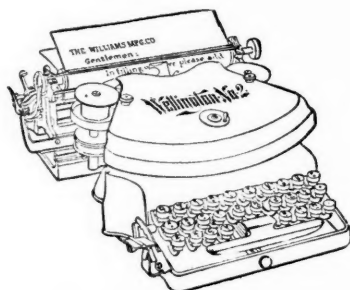
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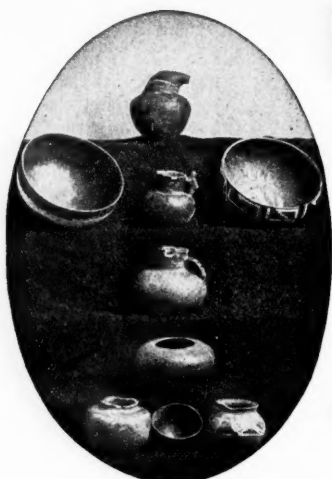
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### PARTIAL CONTENTS OF THE

## Bibliotheca Sacra, Vol. LIX, 1902

**January** Huxley and Phillips Brooks. Prof. William Newton Clarke, D.D.  
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The Steel Strike (I). Prof. Ernest Ludlow Bogart.  
Professor Paine on the Trinities. Prof. Frank Hugh Foster, D.D., Ph.D.  
Plenty and Famine in Egypt. Prof. G. Frederick Wright, D.D., LL.D.  
An Oberlin Interpreter of Ritschl. Rev. A. A. Berle, D.D.  
Why Did Amos Predict the Captivity? Prof. E. E. Braithwaite.

**April** The Latest Translation of the Bible (I). Rev. Henry M. Whitney.  
The Supernatural. Ex-Pres. John Bascom, D.D., LL.D.  
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Higher Criticism and Messianic Prophecy. Rev. Edward Hartley Dewart, D.D.  
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**July** Resurrection 3000-4000 B. C. and the Old Testament. Prof. Howard Osgood, D.D.  
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Reaction Between Natural Science and Religion. Prof. Frederick W. Sardeson, Ph.D.

Of Special Timeliness are Prof. G. Frederick Wright's articles on the Flood in the April, July and October Numbers.

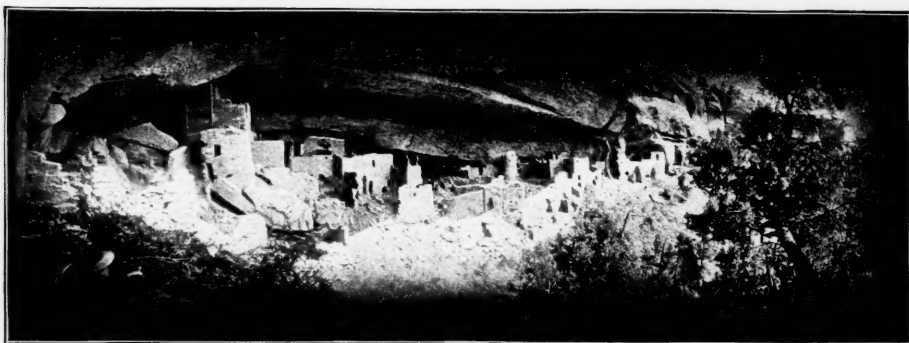
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